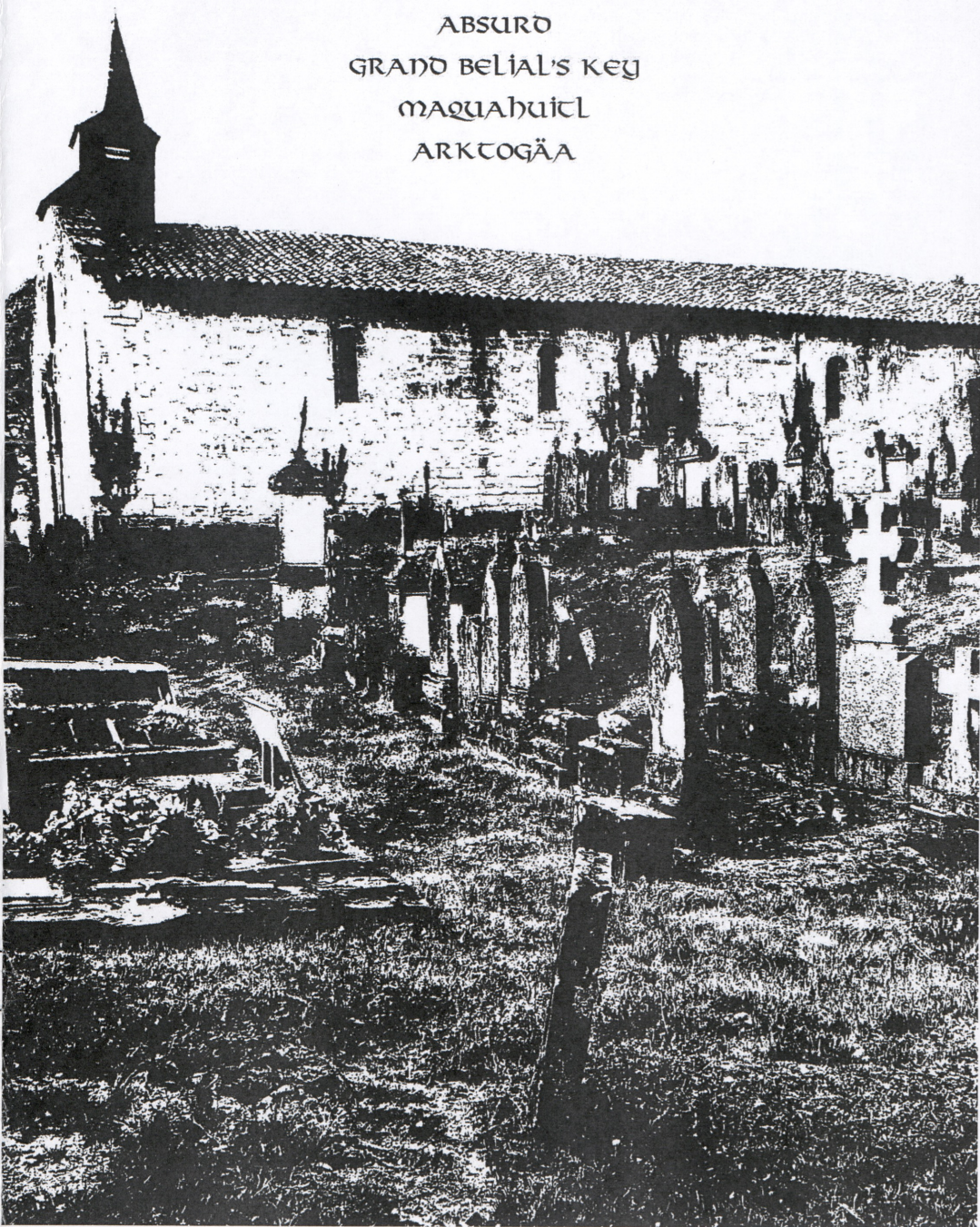


AU milieu DES RUINES

english version

#3

ABSURD
GRAND BELIAL'S KEY
MAQUAHUITL
ARKTOGÄA



EDITORIAL

So here we are! Almost one year after the last issue, not because of a lack of motivation but because of this fanzine's recurring problem with bands who don't respect their commitments. They shall remain nameless but you're not losing out, believe us. Fortunately, as you can see through this wonderful lineup, this issue promises to be excellent.

You may not have noticed but the Black Metal fanzine universe is going pretty well; newcomers have recently arrived, with more or less success. Hopefully it will last and especially its readers will follow and offer their support, since the Internet continues its damaging campaign, encouraging the average sheep to focus on quantity than quality. As we said before, it becomes crucial to give the floor to the most deserving bands, and if the existence of some additional zines can help, even better.

Now, let's focus on the content of this issue. We start hostilities with an unknown band called **Absurd**. Its leader JFN is rather inspired in his answers, giving us some crunchy anecdotes to read. Obviously, his vision is far from being the caricature that some people might assume, and we thank him for agreeing to answer seriously and, especially, very quickly (less than a week). It makes a change from these smaller bands which need way more time and seems to have a Prime Minister's schedule, go figure...

Then comes the mighty **Grand Belial's Key**, whose length of responses is inversely proportional to the aura that surrounds the band within the underground. Answers were received in two days, a new record, and this may explain the speed. Still, going back to basics and straight to the point gives a less tedious, less pretentious result, and perfectly reflects the mindset of the band. Many thanks to Gelal for this refreshing overview of what GBK is in 2018.

As for **Maquahuitl**, his singular approach will undoubtedly surprise you. Beyond the obvious quality of his music (go listen to *Blood of Kings* ... if you haven't already), the fact that

a "brown native" – to use his own terms – could be as informed and interested in Nazism as him is something ... fascinating! You know what White Power is, you may fear what is called Black Power, here is the new pride, the new colorful hate, straight from the United States: the Bronze Power!

Let's finish with **Arktogäa**, a new Italian unit that's freshly arrived on the front lines, who seems really promising considering the musical quality of their first album. Although the replies may sound "boastful" sometimes, a recurring aspect for many beginners who like to play with forbidden symbols and ideas, we must recognize their vivacious spirit and their total commitment to their art and ideology. We wish them the best in the future!

Be aware that *Au Milieu Des Ruines* is available both in English and French, in an unlimited amount. Also, our "main" zine *The Past Is Alive* is finally available in English at the time of writing. So do not hesitate to contact us if you want to obtain other issues. Obviously, they're available through every serious distributor too, so keep an eye on your local dairy!

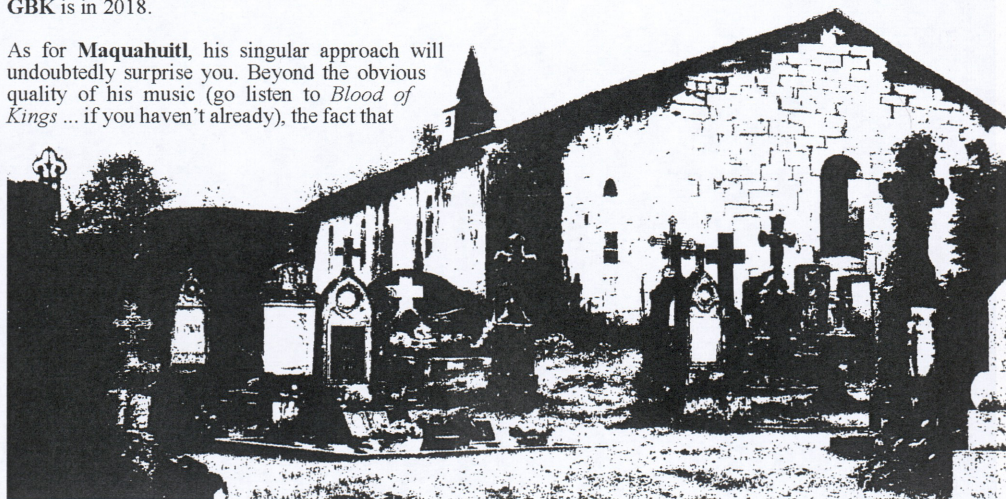
Last but not least, we remind you that this fanzine is intended for an informed and adult readership. By the way, avoid talking about it on the so-called social networks as much as possible, for the betterment of all.

We hope you will enjoy it, and as usual, if you are not satisfied, then please, fuck off.

Lost wisdom / weisthor

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Thanks to Martin Locker for proofreading the zine.





THERE IS NO USE IN INTRODUCING HENDRIK MÖBUS'S BAND, STILL ACTIVE AFTER MORE THAN 25 YEARS OF EXISTENCE, DESPITE PRISON, PC'S THREATS AND ALL THE SPECULATION THAT SURROUND IT. AS SHOWN BY ITS LEADER, ABSURD IS FAR FROM BEING FINISHED, AND HIS DETERMINATION IS MATCHED ONLY BY HIS CLARITY AND FRANKNESS ON ALL THE TOPICS DISCUSSED DURING THIS INTERVIEW, WITHOUT WAFFLE OR PREVARICATION! IT WAS TIME INDEED TO BRING CLARITY TO SOME SPECIFIC TOPICS AND ALSO TO BETTER KNOW HOW JEN VIEWS OUR MODERN WORLD. HAVING DONE THIS, THE RESULT DESERVES YOUR ATTENTION.

Greetings JFN! There's no need to introduce you, let's just say that Absurd is back! And not only on stage, because you've planned to release a split with Abyssic Hate, and another one with Evil this year. What was the trigger? Is this old musical material? Can we expect a new album too?

JFN: Good day to you. Yes indeed, Absurd is back. We've terminated the prolonged hiatus that kept the band unable to record anything new or to play concerts, and now the band activity will gear up with recording multiple new songs for half a dozen or more Split-releases with bands and projects that are our friends and allies. Aside from the releases with *Abyssic Hate* and *Evil*, we also plan on recording and releasing Split-EP's with *Bilskirnir*, *Xenophobia*, *Der Stürmer*, *Goatmoon*, *War88*, *Vothana*, and more. Expect to read more news in due time! Once we have concluded our third live appearance at Apocalyptic Rites-festival, in Finland on September 1st, we'll enter the studio to record a new full-length album at long last.

You are now the only original member. What happen to the others? Including your brother, Wolf, and Unhold, who gave another sound to Absurd. Was it an amicably negotiation or was there some tension involved? Is the line-up stable now?

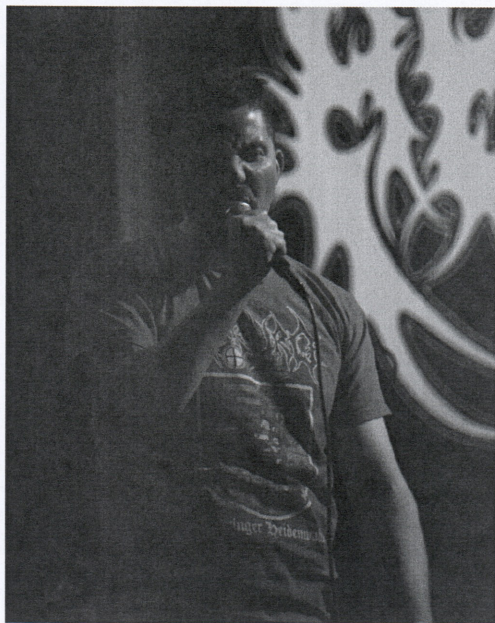
I can't speak on behalf of Unhold, but it suffices to say that the last time he recorded new songs for Absurd was in 2008 and he never managed to go back to the studio, on behalf of Absurd, ever since. Needless to say, he declined to play any more concerts after the last one in October 2012, in Italy, either. Go figure! As for Wolf, I may just quote what he told the organizers of Asgardsrei-festival back in August 2017: "I do lack the motivation to spend the time and effort. Not only concerning live performances, but recording new music as well. There were quite some nice ideas for new releases and live shows, but it's buried by time and dust in my mind, life overtook it. I have to and like to care for other duties and interests, as simples that." That is said, the only option to keep the band going was my taking over. I have purchased the copyrights on the back-catalogue (the releases recorded without my participation, that is) from

Wolf too, so as to leave no room for any uncertainty or speculation. The line-up will be finalized when we play the next gig; from then on, I don't want to rely on session-members anymore.

You came back in 2017 with this brand new line-up and you already performed two live shows, one at Asgardsrei and another at the Hot Shower Fest, how were they? We saw that the reviews have not been unanimous on this subject. These two festivals become big references in Europe, what do you think of both?

Well, the first gig with a new line-up (and with me having basically zero stage experience before that) took place at the Asgardsrei festival in front of 1.2k people, so it's needless to say that it was not yet perfect but still it laid a solid groundwork to build on. That we did with the next gig at Hot Shower, and this one went a lot better as far as I am concerned. Now it's only minor details that need to be fixed and then we are set for the third gig in a row, at Apocalyptic Rites. After that one, Absurd will focus on recording the new album (among others) before we contemplate playing new gigs somewhere else. Yes, both Asgardsrei and Hot Shower have become references for radical Black Metal events that are professionally organized and keep drawing in large crowds from all over Europe (and abroad). We need to have such festivals, where bands and fans alike can express themselves the way they want to. If you want Black Metal to keep its edge and remain a thorn in the side of modern-day Western society, then you have to support festivals and concerts that prove Black Metal is more than music.

In a few years, the NSBM scene seems to have expanded quite a lot, losing some of its marginality. Do you agree with this observation, or is it due to the distorting effect that the internet and social networks sometimes have? Your important activity with Darker Than Black over the last 10 years is a good indicator, but let's look also at the growing attendance at certain venues, with events that would have been unthinkable just a few years ago. The lines are shifting, aren't they?



In a way, yes, you are right. Social media and the internet help to circumvent any and all boycotts or blockades imposed on NSBM by mainstream media outlets. Back in the day, prior to the internet, you had only so many sources from which you could learn about new bands and releases. If an editor decided not to review a certain release and not to interview a particular band, then this was a semi-effective way to keep bands and labels marginalized and confined to the fringes of the scene. This just doesn't work anymore. Censorship remains a big issue, especially on social media, but it's just impossible that you could impose a total blackout on anything or anyone, as long as there are a multitude of ways to make yourself known on- as well as offline. With that being said, I am not so certain that we are actually witnessing a growing number of people that share the same ideology as NSBM-bands, but rather, NSBM-bands have managed to become so good music wise that it's impossible to ignore them on anything other than purely political grounds. Take **Goatmoon**, for instance. Their last album, distributed by Hells Headbangers, was an instant bestseller. Not because all of a sudden, you got tens of thousands of boneheads and rednecks starting to listen to NSBM, but **Goatmoon** are so good music wise that tens of thousands of Metal-fans could simply not pass up on that album when it was so readily available at the same mailorder they buy from.

Absurd has been here for a very long time; to make some comparisons, the band appeared the same year as **Gorgoroth**, and before **Dimmu Borgir**! By the way, your first releases and your demos have been recently reissued. What do you remember from your early days, how was the BM scene at that time?

Well, the most striking difference between the early 1990s and 2018 would be in the self-concept of Black Metal, first and foremost. Back in the day, Black Metal did NOT want to be associated with the Metal-scene in anything but name. Black Metal was alien to Metal; loathed and despised

and boycotted by Metal-fans to an extent unimaginable nowadays. And this animosity was mutual! Remember how Euronymous threatened Death Metal-bands playing in Norway and Sweden; he kept repeating that Black Metal must strive for autarky, must be a genre and a scene unto itself and never compromise. Look how it is now! Black Metal, except for some of its most extreme and militant expressions, has surrendered to the Metal-scene and thus become part of the music entertainment industry once again. Whereas in the early 1990s, you really needed to be into Black Metal to venture further into this underground scene, now it's absolutely possible for you to listen to Black Metal "among many other styles and genres". You don't need to care for the lyrics and the philosophical, spiritual, ideological concepts behind the music. You may even outright oppose what a band stands for but still enjoy their music. Now, it's "anything goes"; but back in the day, Black Metal was extreme music for extreme characters. You can tell by the blurred line between fiction and reality, that many crossed by perpetrating crimes and displaying sheer madness, whereas now Black Metal has turned into a safe space where no one gets hurt or gets to hurt someone else, either.

From the emergence of the term, Absurd was labeled as "NSBM", but technically speaking you're neither completely NS nor completely BM. Your explicit references to the Third Reich are sporadic, and your music remains very influenced by RAC, giving it a rhythmic and sometimes danceable aspect, which is not the primary characteristic of Black Metal, so to speak! On the other hand, for instance, there is nothing ambiguous with bands like Der Stürmer. So, what is your position on that term?

Well, you may blame that on me, actually. I am one of the "originators" of NSBM, in a manner of speaking, and without my input, an album like *Asgardsrei* – very much the blueprint of any NSBM – record until this day – would not have been recorded and released by **Absurd** to begin with. I know that the line-up in the era between 2001 and 2012 wasn't all too happy about being branded as NSBM when their records really were not, but if you choose to continue with a band that has a notorious history you can't do any cherry-picking. It's all or nothing. However, NSBM has always been a rather diverse – musically, lyrically, and conceptually too – a conglomerate of bands and projects, as you can perfectly see in the first *The Night and The Fog* compilation (a release that coined the term NSBM for the first time, I may add), and that's why **Absurd** as well as **Der Stürmer** can both be deemed NSBM on their own merits. The original *raison d'être* of NSBM was not necessarily to glorify the Third Reich but to immunize Black Metal against any and all attempts at incorporating this genre back into the music entertainment industry. Also, you need to acknowledge that NSBM is not just Black Metal-bands with rightwing-lyrics, because the vast majority of NSBM-bands deal with concepts such as Ariosophy or Esoteric Hitlerism that remain a fringe phenomena even among White Nationalists. NSBM is Black Metal, nothing more and nothing less. Each and every band that plays or played NSBM did start as a (Black) Metal-band to begin with.

On a more personal level, what does National Socialism mean to you? What do you think of those who use NS symbols for pure provocation, without necessarily feeling close to this ideology?

One ought never to use any symbol "for pure provocation", I'd say. I understand that art, in particular when it is

embraced by a subculture / youth culture, must provoke to exist. In Black Metal, I deem it essential to identify with the symbols you use regardless of the purpose that you have in mind when displaying them. That's how it was done with **Absurd** all along. Now, on a personal level, NS is the doctrine that defines my world view and philosophy of life. It doesn't mean that I adhere to a strict codex of "do this" and "don't do that", like, "Don't watch a movie directed by a Jew!" or "Have a German shepherd as your dog!", if you know what I mean. I don't like it when ideology becomes neurotic and oppressive. NS explains to me who I am, where I come from and what distant destiny may be in front of me. There is no need to dress up in Third Reich-style uniforms and march around in lockstep, because NS is not even confined to any particular era in human history; it's basically the bold attempt to reconcile the past with the present for shaping the future, a kind of reactionary modernism so to speak, and as such it is universal and eternal.

In order to keep focused on the band's themes, Nordic and German mythology are quite present, as well as paganism and classic warrior references. To put it briefly, you remain fighters above all! What themes and values are the most important for you?

Everything that defies the modern-day Western society, I'd say. Tradition, Culture, Identity; Strength and Honour. Just imagine a world that's the opposite of the world we are doomed to live in, and you'll understand what is on my mind. There's not much in the West after 1945 that I could truly appreciate, come to think of it. Black Metal, with the emphasis on escapism, became the perfect medium for expressing ourselves in a world we do not belong to.

Over time, Absurd has become an iconic band within the scene. How do you experience that from the inside? What are the pro and cons of such a position?

I have no social media account and rarely read anything about **Absurd**, other than on the few online forums I am frequenting. Hence, I have little knowledge of any pros and cons, not that they'd matter to me anyway. I am used to doing what comes to my mind, and right now I just want to keep going with the band and keep it from descending into oblivion. Truth be told, I am also tempted to have a new opportunity for doing what I do best: Manifesting a vision, making ideas become reality. As the dreamer of the day that I am.

Let's talk specifically about the Asgardsrei festival, the Militant Zone organizers and the Azov battalion. First, what is your point of view on the Ukrainian crisis? For whom has this identity claim been beneficial? Second, to what extent should the professionalism of the guy behind Militant Zone, their lucidity of the Black Metal scene ("Modern Black Metal scene has no balls.") and their commitment be praised? In order to keep our skeptical hat on, do you see any limit to their action?

Having good relations with Ukrainians and Russians alike, I have promised myself to refrain from any public comment about their current crisis in Ukraine. It's an affair of their own and as an outsider, I might have an opinion about it but I don't think I am in the position to comment in favour of the one side or the other. Suffices to say, I have been to Russia and to Ukraine more than once and I pity that both nations, that have so much in common, are now locked in bitter conflict. Be that as it may, when it comes to the professionalism of Militant Zone, all the praise is rightly justified. They know what they are doing and they

"RAISON D'ÊTRE OF NSBM WAS TO IMMUNIZE BLACK METAL AGAINST ANY AND ALL ATTEMPTS AT INCORPORATING THIS GENRE BACK INTO THE MUSIC ENTERTAINMENT INDUSTRY."

JEN

understand how it must be done, to do it right. If the political climate in Ukraine would somehow change, with the government and authorities cracking down on groups like Militant Zone like it is happening over here, then the Asgardsrei-festival surely could not take place as it does for the time being. Other than that, I see no limits for Militant Zone. There's still a lot of potential one can explore when the government ain't breathing down your neck, as it does in ZOGermany and elsewhere.



If the BM scene is particularly active, the world is also active! Identity claims are becoming more and more important, be it through independent movements (Catalonia, Scotland, Quebec, etc.) or by the rise of Populism across Europe (AfD, FPÖ, FN, FrP, UKIP, Lega Nord, etc.). Is this a good thing in your eyes? How would you explain it?

As the pendulum swinging. We have had such a pull to the Left that now it's about time the pendulum swings back to the Right. Ironically, the political Left didn't see it coming even though they labored to hard to make it happen, in the first place. When they turned to Identity politics, of course as a way to marginalize the "rule of the White men", they let the genie out of the bottle. How can you define different cultures and ethnicities, that have "rights of their own", but say that none of that applies to the White men? It was just a matter of time until movements like Identitarianism would turn the tables on the Left and proclaim rights for the indigenous European nations and cultures too. As someone who despises everything the political Left stands for, in our day and age, I am quite happy with the rise of right-wing movements all across Europe and North America. As someone who believes in the cyclic nature of history, I am however doubtful that this can make any difference to the decline and decay of our society. Look, from 1941 until 1944, we have had the vast resources of a continental empire and the invincible power of the German (and Axis) armed forces, but still it was not possible to reverse the direction the wheel of time keeps spinning. That what is falling must be pushed, as Nietzsche put it. Hence I don't expect to witness any lasting effect of the right wing-reconquista, but it might rather be the final catalyst required to destroy our world in blood, fire, and death. Not as the epic storms of steel anymore, with armies pitched against one another, but as a turmoil and frenzy of civil war and anarchy where it's "each man for himself". If at the end of the day the Asians will ascend to be a global superpower and obliterate that what is left of the West, then so be it. Once the wheel of time has come full circle, our kind shall rise up from the ashes and may witness the New Dawn of a New World for a New Man. Most likely I'll perish long before any of that,



but I'll die hating and cursing the world and it will be a final comfort to know – for sure! – all of it will cease to exist someday.

This is a little more of a personal question, which you don't have to answer if you don't want to:

What was your experience of your successive periods of imprisonment? Didn't you take the time to write any "manifesto", as many committed person do!

I have written a whole bunch of essays in 2000/2001, and still write some every now and then (a few more recent ones can be found here www.weltenfeind.net/) [Currently

set to private – Ed.], but I concluded long ago that I am not an original thinker and nothing comes to my mind that has not been written by someone who came before me, also much better than that which I could come up with. Imprisonment equals stasis and limbo, and thus is anathema to a mind as boundless as my own. I have hated every single day that kept me from manifesting my vision.

Like Varg Vikernes, claiming to have become a better person during his time in prison, having plenty of time to read books and forge a culture, do you see anything positive coming from this period?

I have read plenty books before and after I went to prison, as a matter of fact. Maybe I learned more about myself and that enabled me to challenge my fears and anxieties (e.g. as a teenager I could never, ever have gone on stage and perform vocals in front of 1.2k people) and to overcome them subsequently, but I have not become a much different or "better" person. Quite to the contrary. I have met so many depraved people behind bars that I just don't believe in the general "goodness" of people anymore. People are good at making up excuses for the things they do, but the truth is they do them because they want to. Because they feel good doing it. I would never again bother painting what I've done in a different light, because I just don't care for what anyone else does think about it / me. When, for example, Vikernes keeps saying he killed Euronymous in an act of self-defense, I keep shaking my head in disbelief. For all I know, he killed him because that is exactly what he wanted to do. He served time in prison for it, now he's free and can just cut the crap and own up to what he did. That's what any man ought to do. Cut the crap and own up to it!

In the past, you have suffered several attacks from "antifascists". Your name is well known and you are very active in the Black Metal scene, is this an issue in your everyday life?

It doesn't affect me in the least. It was a nuisance when it happened, e.g. that they torched my cars twice in a year, but would the lion actually bother with the flea? Antifa are nothing but parasites. They have no life of their own, they need someone like me to have a reason to exist. If I am gone, they too cease to exist. It's hilarious to think of it, seriously! You have people out there devoting their life to watching my every step and to trying to keep track of where I am going and what I am doing, all the while I just gomy way and do as I please. Behold! I am creating my own world and you can do nothing but watch helplessly. I wish that Black Metal would deal with Antifa the same

way; ignore them where and when you can, shake them off and crush them where and when they attempt to get in your way. Antifa only became "strong" because Black Metal became weak.

Let's go back to your musical activities. Do you remember why you created Darker Than Black Records? What was the trigger at the time? How do you see its evolution, which seems to increase? Do you have specific goals with the label?

That was in 1994 for the sole purpose of releasing the "Thuringian Pagan Madness"-EP. Not much happened until 1997, when the first release came out at last. However, it was only in 2007 that the label actually kicked off with a stream of new releases that has not since stopped until today, ten years later. It's almost 400 releases total, if I am not mistaken. The goal with the label is pretty simple: To make a living for myself as well as to provide the resources for releasing the bands and projects that I take a liking to.

Your label is very active and you regularly sign new bands. Knowing that Black Metal is polluted by an absurd (no pun intended) number of mediocre releases, it has become even more important to be able to distinguish the great from the mundane. How do you operate with regard to this?

The first and most important rule: Do not bother sending me any "promo" or "demo" that I have not asked for. Usually, we do not even speak of physical recordings anymore. What people do is send spam mails with links to their Soundcloud or Bandcamp. Or attach mp3s to their email. I have no time to check out any of that! If I happen to come across a band / project that interests me, then I will get in touch myself. Or, it can happen that a friend recommends a band to me and then I'll have a look.

Between cult bands and those who have joined the label recently, D.T.B. Records has become an inescapable name, even giving the impression of monopolizing the scene sometimes. Which release in particular are you most proud of? And on the other hand, with hindsight, do you have any regrets about some of your releases?

I don't single out any release that makes me the proudest, because I do appreciate everything that was released under the logo of D.T.B. Records. However, it can happen that the people in the bands and projects disappoint me on a personal level. For instance, Andy Marshall of Scottish band **Saor**. He came to me at a young age, with his first project **Askival**, and I have released the debut (and only) album exactly like Andy asked for it. Not long after, he started to panic when people said he's NSBM, because he has had obvious affiliations with the Pagan Front, and he decided to bury **Askival**, delete all his postings on the Eastern Hate-forum and leave the scene all of a sudden. Maybe two years later he showed up again, apologizing for his silly behavior and he asked me to work with him once more. I told him that I would do it only on the condition he does not make a fool of himself all over again, to what he agreed. Thus I released the debut album of his new band **Arsaidh** and we had already talked about a sequel, when I learned from a third party that Andy was signing to a new label and changing the band name to **Saor**. Needless to say, this was another feeble attempt at purging himself / his band of "Nazi accusations". You know, I have no problem when bands move on and work with another label. That's not the issue here. Andy was unable to stand the heat and he looked for an easy way out, and that's just lame in my book. But hey, it's my fault to have given him a second chance. Fool

me once, shame on you. Fool me twice, shame on me!

Without wanting to reopen the controversy, can you tell us more about the apparent conflict between the label and some of your "competitors" (which led to the removal of the Facebook page of Absurd and so on)? Is it not to the detriment of unity that should bring together like-minded people?

Unity in a subculture as fragmented as Black Metal, now, that's an illusion for sure. Just because we listen to the same music and kinda subscribe to similar ideas does not make us all brothers and sister rejoicing in our mutual likeness. As soon as money becomes an issue, it's *homo homini lupus* like from the days of yore. Imagine the scene as a pond, a confined living space, and you have fish (i.e. record labels) roaming the waters. Some are bigger, many are smaller, but they all live off the same limited resources. The more fish you have in this pond, the sooner some must perish so that others may survive. And needless to say, if a big fish can be killed it means that a lot of the smaller ones can keep feeding and growing. That's all there is to it. Some believe they deserve a bigger slice of the pie, I say they don't. In the end, the make-or-break factor for any label remains the quality of the records it releases. Try to outsmart me in this regard, and I'll concede to you truly deserving more than what you got.

If the radical scene is currently expending significantly, the witch hunt is also very active, and we imagine that it is even worse in Germany. In this context how do you manage to release "explicit" productions, such as recently the Aryan Forest demo?

What's "explicit" about the Aryan Forest-demo? Looks fine to me. :-) I have been in prison for "distribution of NS-symbols" and "hate speech" and I don't intend on going back there for reasons that stupid. If you really need swastikas on your record, then you'll find other labels in other countries willing, able and ready to go for it.

Several big names in the BM scene were accused of being Nazi sympathizers (rightly or wrongly) and have seen some of their concerts canceled. Seeing everyone's reaction say a lot, between the disdain displayed by some and others who feel the need to justify themselves. What do you think of the phenomenon and what lessons can we draw from it?

Quite simple: Never, ever try to argue and "to reason" with Antifa, SJWs and their ilk. Heed the words of Euronymous who wanted to create an infrastructure that would make Black Metal independent of any party not aligned to the scene in the first place. Antifa can't cancel any concerts. They can only hope to find someone doing their bidding, and in many cases they are so lucky as to find a venue owner intimidated by their threats. So what, then don't sit on your hands and cry foul, but find venues that are immune to Antifa's antics and won't cancel your show because some snowflakes are melting in their safe space.

Regarding your activities, we might guess that you have the opportunity to listen a lot of new releases. Outside of D.T.B., what are your last musical discoveries? What stands out from the mass? And a more difficult question: how do you see the Black Metal scene in several years time; what is the best future we can expect?

The best future would be to have our world torn asunder, at long last. We don't need Black Metal anymore, when the apocalypse is upon us for real. Anyway, I was really happy about Vautrins' return to Black Metal in the last



year. His guitar work for **Pantheon** and **Forlorn Winds** is amazing and now he contributes to a lot more projects, like **Wewelsburg** for instance, that he also releases on his own tape label. I will take that over any mumbo jumbo "Orthodox Black Metal"-band anytime, for sure!

With the internet, access to information has never been easier, yet it seems that the majority of people use this media only for entertainment (including the "new generation"). With your activities, do you still have time to read? By the way, who are your favorite authors?

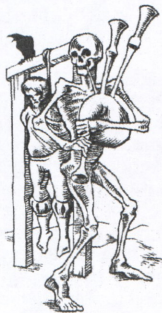
I am reading a lot less nowadays, because I do lack the time for it, but recently I read "The Black Sun Unveiled: Genesis and Development of a Modern National Socialist Mythos" by James Pontolillo. As the title says, this is an in-depth study of the origin and meaning of the Black Sun, which is often (yet falsely) claimed to be an invention of the SS-Lords of the Wewelsburg castle. Camazotz, of **Spear of Longinus**, recommended that book to me when we met in Italy last year. I don't bother reading any blogs on the internet, though. No matter whether about music or anything else.

We are close to the end. Apart from the two Absurd splits mentioned at the beginning of the interview, what can we expect in the near future?

One more concert this year; and of course, a new album coming soon!

Thank you for taking some time to answer, we wish you the best for the future. Any final words?

Let me quote Michael Caine from "The Dark Knight" here, because his words summarize my motivation, for being part of Black Metal since 1991, pretty damn fine: "...some men aren't looking for anything logical, like money. They can't be bought, bullied, reasoned, or negotiated with. Some men just want to watch the world burn." I am one of them, mark my words!



MAY, 2018

FIGUREHEADS OF THE AMERICAN 'EXTREME' SCENE, GENERALLY CLASSIFIED AS BLACK METAL, BUT WITH A RATHER UNIQUE AND HYBRID STYLE, THE MIGHTY GRAND BELIAL'S KEY IS FINALLY BACK ON TRACK! FAR FROM THOSE WANNABE BANDS AND THEIR PRETENTIOUS STATEMENTS, EXPECT NOTHING MORE THAN TELEGRAPHIC ANSWERS AND A QUASI-ABSENCE OF NUANCE. GBK DOESN'T NEED TO SAY TOO MUCH TO JUSTIFY ITS SUPERIORITY OVER THIS 'FUNDERGROUND'. SOMETIMES IMITATED, IT REMAINS UNRIVALED, GELAI'S TROOPS IMPOSE THEMSELVES EASILY, WITHOUT RELYING ON FORCE, AND STILL AGREE TO ANSWER TO SOME QUESTIONS IN ORDER TO GIVE A QUICK OVERVIEW OF WHAT GBK IS IN 2018!

Hails! Grand Belial's Key definitely seems to be back, after nearly 10 years of silence! How did this awakening happen? Is it a long-term comeback? With hindsight, how do you explain the relative success of the band over time?

Gelai: I'm not certain it's an awakening, perhaps it's more like we've been in stealth mode for a while doing reconnaissance on our next target. We suffered a casualty with the parting of Grimmir but the troops were regrouped and here we are. I'm not sure how you interpret success. For us, it isn't something that even matters. We turned down contracts from bigger labels like Cacophonous Records and opted for underground and independent labels instead.

Technically, you've come back gradually. First on stage in 2016 with a show in Finland (Apocalyptic Rites) and another one in Ohio (Hells Headbash III). How did it go? What are the next concerts planned?

No, our first show after Rich died was in 2009 at the Hammer Open Air festival in Lieto, Finland followed by a show in Chicago for Strong Survive Records. In 2016, we played that festival plus another gig in Helsinki, then the Hells Headbash. All the gigs went really well and proved to us that the lineup is solid. At the moment there are talks of gigs in California, New York, Virginia, and in Europe for the end of 2018, but nothing is certain.

Then, you reissued your first two demos in 2017: Goat Of A Thousand Young and Triumph Of The Hordes through World Terror Committee, in order to avoid bootlegs. In this compilation, there's a long interview about your early days and you seem very critical towards Lord Vlad Luciferian, was it so unbearable as that? Beside this, how did you experience the arrival of the second wave of Black Metal, and later on the arrival of symphonic BM, mainstream BM, and so on?

Yes, it was that unbearable, embarrassing, and counter productive. The black metal waves didn't concern us and I don't know what symphonic black

metal is, what the fuck is that? Besides, we listen to death metal anyhow which is the true brutal expression of extreme metal.

The death of Grimmir had to be a shock for the band, right? Could you come back to that story, and the complications that followed? What happened to The Black Lourde of Crucifixion, who held the microphone for a while, between Lord Vlad and Grimmir?

It wasn't as shocking as you'd think, but it was the death of a comrade and it complicated shit for us, obviously. The Black Lourde of Crucifixion introduced us to Grimmir, actually, as he was trying out for bass in **Crucifier**. When the opportunity to tour Europe was presented to GBK, The Black Lourde was either not willing to go or not interested in participating. We felt that it was a great opportunity for us to visit the motherland for the first time and that we couldn't reject the offer, so we summoned Grimmir and The Gulag for the tour. When we returned, we did play another gig or two with

The Black Lourde of Crucifixion on vocals/drums, and Grimmir did guest vocals on a few tunes. Eventually, the touring line-up became the standard line-up that would end up recording *Kosheratand Weltenfeind*. We're still in touch with The Black Lourde, Der Sturmer, The Marauder, and it'll remain that way as far as I know. Some veterans are honored, others not so much. Incidentally, the new **Crucifier** record to be released soon is fucking great.

After that, Unhold took over the microphone. He's known for his work for Absurd during JFN's imprisonment, and also for being the manager of WTC label. How is this going with him? With this new line-up, can we expect new recordings soon?

Unhold is also known to us for his splendid work in **Luror**, don't forget that important band. We've obviously been in touch with his band, label, and position in the scene for many years. Grimmir's last live performance was in New York City (where he lived) at a private birthday gig we played with



Absurd, Cold Northern Vengeance, Graveworm. This was the infamous "Hooligan Black Metal Attack" in 2006, and it also made our ties with Unhold and Wolf stronger. It was a natural replacement and almost a responsibility for him and us to work together combining much hated individuals the diva black metal scene rejects. You never know when something can be recorded if the time is right.

Let's talk about your musical foundations, what are they? We easily feel on your first demos all the madness of the first wave, with an incredible mix between the best of Death, Thrash, Doom and Black of that period, with traditional Heavy Metal of course. What were your models at the time?

My personal musical foundations began with Van Halen, Ozzy, DefLeppard, Quiet Riot, Ratt, Iron Maiden, W.A.S.P., Possessed, Thor (Canada), KillerDwarfs, Motörhead and shit like that. It was after this wave of old metal that I acquired my guitar and then stuff like Venom, Megadeth, Mercyful Fate, had more of an impact of my actual learning and playing.

Your characteristic style came to be forged next, a delicate (!) balance between Black and Death to put it simply, which was never imitated (even if we heard good tributes like Svolder or Sacriphyx recently). Was it easy to find your own style? Who composes and who sets the right direction to follow?

My style probably derives from a lack of knowledge of music in general, lack of music theory, reading music, and never figuring out covers and stuff like that. I had to play by ear and work visually on my music by remembering how shit was played instead of writing down notes or stuff like that. I suppose I have a more creative approach by not being confined by the rules of the fret board, scales, or chord progressions that other people who are more technical than me have. I believe that my musical ignorance allowed me to develop my own style. For the most part, I've been the only composer in GBK, however Demonic has also been a huge part in composing and arranging riffs in addition to providing great bass accompaniments to the songs. He's also contributed greatly to some of the best songs we have with great riffs and ideas. I've handled lyrics, image, and all other aspects of our presentation ever since we disposed of Lord Vlad.

If we remember *Mocking's* booklet ... in 1997, you showed your support for Spear of Longinus, which is not surprising. Do you know each other personally? How close are your mutual worldviews? Do you share their approach of occultism and esotericism?

You know, that just happened to be the shirt I was wearing during that rehearsal. It could have been a Slapshot shirt or even a Deceased shirt. It shouldn't have made a difference but apparently it did. I've never met the guys from S.O.L. but we've written to each other in the past, and Grinnir did release one of their albums on his label Vinland Winds. I don't share anything with anyone about anything. We all walk our own path through this fake scene.

How are things going in the US with Black Metal? Political correctness seems omnipresent,

"THERE'S AN EQUIVALENT OF THE GRAMMY AWARDS IN NORWAY FOR BLACK METAL, WHAT THE FUCK IS THAT?"

GELAL



we have the same problem in Europe but it remains less of a caricature. In the end isn't it beneficial for the Black Metal music? Since it's strengthens its sulphurous side, which should never be lost.

I hope it all gets banned and rejected so black metal can go back to the underground where it belongs. There's an equivalent of the Grammy Awards in Norway for Black Metal, what the fuck is that?

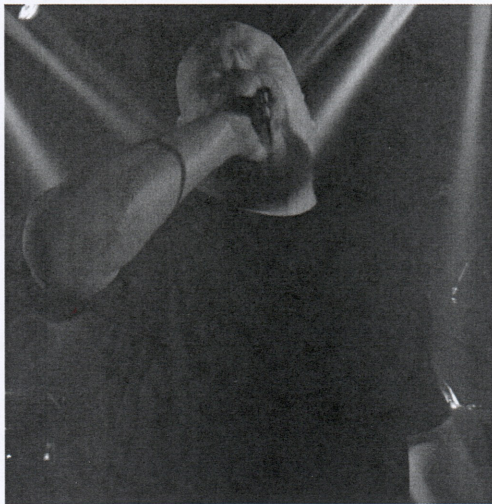
In reference of that, NSBM bands such as Goatmoon or Satanic Warmaster have had unprecedented success and are widely distributed, thus reaching a much larger audience than those usually interested in this kind of Black Metal, which was previously marginalized and/or ignored by the masses. What do you think of this phenomenon? Should we fear what's happened with Black Metal over the years, becoming a Metal style "just like any other"?

Again, I don't measure success in those terms. We've played with both bands but as I stated earlier, GBK does its own thing and doesn't belong to any scene or group of bands, nor does it associate with a particular political stand. Nobody tells us what style we need to play or who we need to target, or when we have to release albums.

About GBK, it's important to talk about your very unique artworks, a big part of your identity comes from there: you reuse biblical pictures by parodying some characters (Jesus most of the time) with the famous corpsepaint gimmick. Where did you get this idea, and what meaning do you give to this? Is it also a criticism of the BM scene itself, something like behind the corpsepaint lies "the Jew" ha?

Yes, something to that effect. After the 'vampiric'





"DEPRESSIVE AND SUICIDAL ANTI-HUMAN BLACK METAL WITH A FACEBOOK PAGE? WHO'S THE FUCKING COCKSUCKER NOW?"

GELAL

animalistic ways upon the West. The Christians of today are not crusaders or witch hunters; they're weak, apologetic, and feminized.

The Jewish religion is a separate case (as always...), because although being ridiculously low in terms of the world's total population, it has allowed the birth of a powerful ideology on a global scale: Zionism. Whether or not it is institutional, its power is really strong in Western countries, with a large influence on the media and the main political parties. In France, it may be called CRIF or LICRA, in the USA it may be called AIPAC or CUFI. How do you see this problem from your point of view? Is it as "locked" in the US as it is in Western Europe? Generally speaking, what is your opinion on this question?

Have you ever heard of Levis Jeans, Hollywood, the Hydrogen bomb, pawn shops, Prozac and valium, the shopping cart, Google, Facebook? What do you think?

Europe is entering a serious identity and demographic crisis, with unprecedented waves of migration, all cleverly orchestrated by authorities whose legitimacy has never been less credible. Knowing that some of the immigrants who already live in the European territories (sometimes for two generations) no longer integrate themselves with the rest of the population, it is difficult to remain optimistic! How do you perceive this situation from your side of the Atlantic, and how do you think it will end?

Europeans should have spent a lot less time fighting each other and more time fighting the real enemies. It all ends tragically, unfortunately.

As an inevitable consequence, communitarianism has never been so strong, with each groups only taking care of its own interests without having the feeling (nor the will) to belong to the same People. The USA was at the forefront of this kind of communitarianism, yet to be an American seems to remain a thing of pride for the majority of the population. What is your opinion on it?

I don't see how communitarianism is responsible for mass immigration in Europe from savage Muslim countries.

For thirty years at least, white people have been blamed as being responsible for the worst things in human history (colonialism, slavery, nazism, phallosocracy ...), which led to the birth of a huge ethnomasochism, and at the same time gave a good reason for "newcomers" to replace this "native" population. In the US by 2060, the white population will decrease by 20%. How do you react to this?

I think it will decrease by more than that, besides the stock is already weak to begin with; obese, devoid of culture, leftist and politically correct.

and 'glam black metal' approach Lord Vlad was trying to inject into the band on our 2nd demo, I decided to steer the ship in a different direction and establish a visual representation for **GBK**. The music also became crude and unpolished again like I had envisioned it at the beginning.

Antisemitism has always been part of your themes, along with anti-Christianity, both of which are articulated very well around Christ, and various biblical passages. Is it because the root of the problem lies there that you focus so much on this period of history? In your opinion does it all stem from there? What exactly do you blame for Judeo-Christian doctrine? By the way, it seems to be missing a Semitic religion in your sights. Aren't the three great monotheisms need to be pointing out? On the opposite side, what do you think of the ancient Indo-European cults?

Judeochristianity is inseparable and one is the root of the other. The reason we don't necessarily focus on Islam since it is the 3rd leg in this, is that Islam did not conquer the whole of European paganism whereas Christianity did. Although Islam is the enemy of the West, it did not replace paganism. Now, at the end of the day if I must chose from having a Jewish, Christian, or a Muslim neighbor, I will always pick the Protestant or Catholic without flinching. Does this make sense?

You build your criticism of religions through historical and biblical elements, but we could also pick current aspects to build from, which is what some bands do. Does Christianity still have the capability to be a nuisance? If so, at what level? The same question for Islam, which is likely to have a growing influence in Europe for the coming years. Isn't it time to change the target?

Islam is not a converting ideology right now, it is a conquering one, a destroyer of other religions, not a welcoming and accepting one like the effeminate modern Christian tendency. Islam does not convert anymore, it tries to overrun you, and impose its





Let's talk about Arghoslent a little bit! Ten years have passed since *Hornets of the Pogrom*. The band seems still active, and some material is apparently ready to be recorded. Why such a delay? What can we expect in the near future? What position does Arghoslent occupy in relation with Grand Belial's Key, are they complementary to each other in some way?

Arghoslent works on its own time zone and has no deadlines. After nearly 30 years you must imagine how difficult it is to gather the musicians in this band to get any work done. Our bands have not been full-time occupations and have never generated any sort of considerable income for any of the members involved. It isn't our main priority in life, so therefore albums are released many years apart, and whenever the time is right. Both bands have really nothing to do with each other, in my opinion. Any similarities are noted for them having some of the same band members.

You've regularly worked with Drakkar Productions in France, who has recently released LP reissues of your albums. It's a longstanding collaboration; such fidelity is pretty rare into the scene. What do you think of this label after all these years, and its involvement in the BM scene?

The way we see it, if it isn't broken then why fix it? Drakkar has always been the backbone of both bands, tours, releases, etc. We have no complaints regarding our collaboration with Cyril.

The Internet and social media totally changed

the way we communicate, not always in a good way, so to speak! What do you think of these new forms of communication?

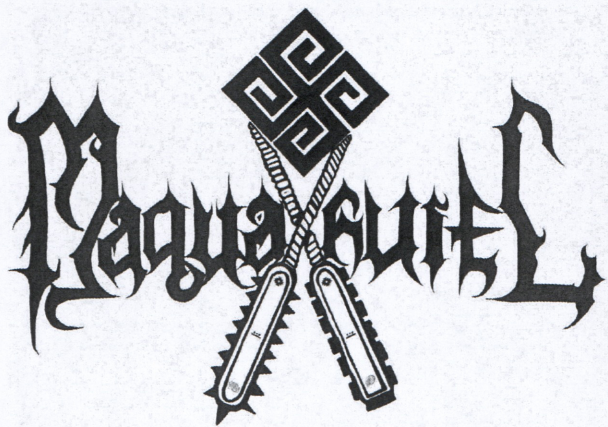
It changed the game plan completely, some of it for good and some of it for worse. Do I miss gluing stamps so they can be used again? Sure. But, there are very contradictory and hypocritical things happening with social media and extreme metal bands as well. Depressive and suicidal anti-human black metal with a Facebook page? Who's the fucking cocksucker now?

Well, this is the end of the interview, thank you very much for taking some time to answer! Any last word?
www.weltenfeind.com

MAY, 2018



G.B.K.



LET'S INTRODUCE THIS ATYPICAL, ONE-MAN-BAND WITH A MESOAMERICAN ORIGIN, WHICH REVIVES ITS AZTEC ROOTS IN ITS OWN WAY, WITH A MUSICAL STYLE NOT SO FAR FROM OUR BELOVED FRENCH CONCILIIUM SCENE. IN ADDITION TO REVISITING THIS PARTICULAR ASPECT OF ITS MUSIC, MAQUAHUITL'S CREATOR PRESENTS HIS OWN VISION OF THIS WORLD ON MORE OR LESS 'HOT' TOPICS AND DOES NOT FORGET TO INTRODUCE US TO HIS MOST 'FUCK OFF' PROJECT (TO USE HIS WORDS), THE INFAMOUS STURMGEGWEHR, WHICH WE HIGHLY RECOMMEND. YOU HAVE BEEN WARNED!



Greetings! Thank you for accepting our request. You have several projects to your name, but Maquahuitl seems to be your main one. Can you introduce it to our readers, and explain its creation? How did it start? How important is it in relation to your other activities?

M: Maquahuitl is a project that took shape 2011. I wanted to represent my Mesoamerican background with a Nationalist message. "NICAN TLACA" or "RAZA DE BRONCE" are terms of identity used in my music when speaking of Mesoamerican heritage and lineage. Primary subjects being of Aztec/ Mexica Heathen Imperialism and the empire made of a Triple Alliance among the elite tribes of Anahuac(modern day Mexico).I first began crafting black metal in late 2006. With no motive at the time, it wasn't until early 2010 that I began focusing on my own personal endeavors. This was after I had completed the *Toter Winter* Release *Blood and Victory*.

This interview will be mainly focused on your solo project, however, can you tell us more about your other bands, where you usually play drums: Toter Winter, that no longer exists; Quasar, to which you do not belong anymore; Blood Division and Nokturnal Warfare; as well as Oztoc where you hold the guitar. All these projects seem to belong to the same circles, right?

Toter Winter was my first musical involvement in the NSBM front. Originally, I was the guitarist which progressed into myself recording all instruments and arrangements due to the fact the project dwindled to only 2 original members after our *Oncoming Storm* release. In *Quasar* I was a session drummer for an EP in an agreement to help

further the project. *Nokturnal Warfare* is a project I'm no longer involved with. However, I did record drums for their upcoming album which is not yet released. *Nokturnal Warfare* was part of a collective of other individuals of Native Mesoamerican lineage with Nationalist and Anti-Abrahamic stances/ Ideologies named *ODIO BRONCE* or *ODIO DE BRONCE* which translate into "BRONZE HATE". *Blood Division*, *Oztoc*, *Sacrificial Massacre*, *Yohualli* and *Orden De Sangre y Sol* ("Order of Blood and Sun") are the current *ODIO BRONCE* projects I'm currently involved with while many other projects exist that are associated with our collective...

One does not necessarily know it, but you are also the creator of Sturmgewehr, where we could recognize your musical style. Unlike Maquahuitl, the themes are focused on WWII / Axis forces / NS doctrine, why did you participate on this new project? For the simple purpose of getting into more radical topics?

Sturmgewehr was actualized after I completed my commitments in *Toter Winter*. During the recording session of *Maquahuitl* - *Sangre de Aztlan* demo I had recorded material that I felt didn't fit the musical style I wanted for the project. I decided to release these tracks as *Sturmgewehr* under the *Loyal Till Death* demo. *Sturmgewehr* later developed from a solo effort into a two-piece project with my comrade *Pogrom SS* of *Nokturne* taking over vocal duties and lyrical propaganda. This project exists as a "fuck off" towards antifa and those who wish to diminish the NSBM spirit. Some of the song titles are also references to historic battles and events during WWII as a homage respectfully.

The album *Blood of Kings and Ancestral Might* revealed an incredible prevailing and vengeful atmosphere, certainly your best compositions! Do you remember your mindset at that time? Generally speaking, what feelings do you want to arouse in the listener's spirit?

During the *Blood of Kings* writing process I was very focused on honing my craft. It was my first attempt of a solo full-length and it was very important for myself that the album be a powerful example of what "BRONZE POWER" music should be. My intention was to invoke a sense of pride and dignity from the listener with triumphant guitar riffs and a lyrical context that covered not only southern native lore/mythology but the imperial military dominance of the Mexica Triple Alliance what would be later known as the Aztec Empire.

Unusual instruments can be heard in your music, like the flute, and perhaps others that we haven't recognized yet. This brings an undeniable touch of freshness and originality in a calibrated style we may say, but it doesn't sound "folky". Why choose this style? Is it the beginning of new musical orientations for Maquahuil?

Yes, I had begun incorporating more Pre-Hispanic instruments with the *Teocalli of the Sacred War* release and several can be heard on the album as well the demo *Sangre de Aztlan*. I've always enjoyed some folk aspects of black metal and I wanted to add a bit of this into my music to further creating an audible distinction between **Maquahuil** and **Sturmgewehr**. I'm currently working on a follow-up album to *Teocalli* which will have folk intros and interludes between tracks. I will be doing so without letting go of the signature riffs and dynamics.

In Maquahuil, you play everything. Is it out of a desire to maintain total control over the creative process? What are the pros and cons of such a position? Do you plan to bring in other musicians in the future?

It is my full intention to keep this a solo project. I have incorporated session members who play their respective roles in live performances. I will have a guest musician involved in Pre-Hispanic instrumental pieces that will appear on the next full-length. The biggest pro would be that the music never strays from what I intend it to be, while the biggest con is having writing periods of being uninspired, stuck and unable to complete a song. We as individuals can be very critical of our work and sometimes an outside perspective can be helpful. In that aspect, I have a small network of comrades that I've sent private tracks to, so that they can evaluate and give an honest opinion.

In your riffing style, we feel an inspiration from the old French scene (Seigneur Volland, Kristallnacht, Blessed in Sin...), do you agree with that or does the inspiration come from elsewhere? What do you think of these bands and their impact on the (NS)BM scene?

It would be a safe assumption that the French scene has influenced my writing as well as the old 90's German bands and the Finnish scene towards the late-2000's. The bands mentioned have undeniably contributed towards the NSBM banner and are important monumental examples of the NS spirit in black metal.

Just out of curiosity, do you know the works of Antimessiah (Rostorchester, Totale Vernichtung, Vicarivs Filii Dei), because his riffing style can sometimes remind yours?

I'm greatly inspired by Antimessiah. I've heard others compare our riffing styles, which to me is a huge complement.

In general, do you have any particular mentors for writing music? Do you want to pay tribute to some bands, or do you rather play instinctively during the writing process?

I believe the best way one can pay tribute to bands that has inspired is to create music of your own while maintaining the essence of unapologetic black metal which many of our mentors have done. As mentioned, the works of Antimessiah has influenced my writing as well **Famine (Peste Noire)**, **Athalwolf (Wolfnacht)**, **Occultas Mors (The Almighty Moonblood)** and **Lord Vo Than Nebulah (Vothana)**. Lately the Ancient Records roster has been highly influential. **Grav** and **Hadanfard** specifically. Having peers among you that create exceptional NSBM/Black Metal will inspire one to better ones own music.

We can feel a certain virtuosity and an impulsiveness in your music, quite rare in this BM style. In France, it evokes a touch of Famine with Peste Noire. Are you a self-educated musician? How did you come across Black Metal music? What is your musical background?

I'm self-taught with no educational musical degrees however, I've been playing live music since I was 13 years of age and come from a musically orientated family. I first learned music at 4 years with the drums. That has now progressed into myself being able to play 5 different instruments. I did not become interested in playing Black Metal until the mid-2000's. My introduction into black metal came at a time when I began losing interest in other extreme metal genres due to social politics, herd mentalities and conformities. Black Metal has always been the last frontier of free thought and it was a very natural transition for myself.

Musically speaking, how do you distinguish Maquahuil from Sturmgewehr, knowing that both emerged in the same year in 2011? How would you describe everyone's style with your own words?

Maquahuil has a more French Black Metal influences and is a project I excel the most in musically, while **Sturmgewehr** has more variables in writing as well a lax writing process. Those variables being mostly RAC and Finnish Black Metal. I do my best to have a distinctive sonic difference between both projects.

The most singular thing about Maquahuil is obviously its Aztec theme! Quite rare in BM music. Why this, is it related to your personal origins? What does this civilization and its culture mean for you?

My racial background is that of Cemanahuac (US Southwest to Central Mexico). Rather than speak of Norse/German Heathenism I decided to speak and represent my own ancestral heritage to avoid being hypocritical and represent a European identity that I have no lineage towards.

In Sturmgewehr, the NS themes are explicit; what does this ideology represent for you? What attracts you to this ideology and especially, as an American, how do you perceive this doctrine which has deep European roots? Do you think that a "return" is possible?

NS ideology, for **Sturmgewehr**, is simply natural. Realistic thought and a belief in nature will ultimately lead to National Socialist doctrine, plain and simple. Every race and culture has a right, and a deeply embedded collective instinct, to preserve itself, and they should. At this point I doubt there is a chance of a mass revival of NS ideology amongst the general population, the only solution is destruction in my opinion.

**"EVERY RACE AND CULTURE
HAS A RIGHT, AND A DEEPLY
EMBEDDED COLLECTIVE INSTINCT,
TO PRESERVE ITSELF, AND THEY
SHOULD."**

YAHUAI,CUAUHLI EZTLI



The lyrics of Sturmgewehr deal with the past but also with the present by pointing out the current Jewish threat. Since the end of the Second World War, we can say that things got worse, so, what can we hope or fear for in the years to come? Is a reversal in the trend possible, or is it just an utopian dream?

Yes, Pogrom SS created the lyrics with great contempt for the Jewish race and their parasitic deeds. We can expect things to get worse in the years to come unless there is suddenly a reaction from the general brainwashed population to fight back and defend themselves and their nations. Of course, it is natural to defend yourself, but years and years of Jewish indoctrination have suppressed that instinct greatly. So, with that being said I think that individuals like us who are not "asleep" should simply stay radical and maintain our convictions and spread them to our children.

On "Westfeldzug (Tour de France 1940)", you refer to the victory of the Nazis over our country by paying tribute to the Charlemagne division. What does the commitment of these French volunteers represent for you? Why did you choose to mention this episode in particular?

Yes, many French warriors wore the sign of the Iron Eagle! We wanted to pay tribute to them with this track because we respect the courage and loyalty of the Charlemagne division in particular, who fought until the very end! According to the Jewish government, they were "traitors" to France, but to those of us on the right side of history, they were heroes and we should honor their deeds! We decided to mention this episode in particular because we see it as a period of a glorious "rebirth" in France, free from the grip of Judeo-Bolshevik filth.

Are you interested in modern politics? The election of

Trump has had the effect of a cataclysm, in the US as well as in Europe, amplified by the horrified reaction of the openly pro-Clinton media. How did you live this "historical" moment from the inside? What do you think of the current action of the president, who remains indirectly (we saw it again recently) under Israeli government control?

Antifa and Liberals are more obnoxious than ever, which is becoming a nuisance. Much must be learned from the hooligans and right-wingers of Europe who've had more experience than the US with such degenerates. I'm not surprised by Trump's cowardice towards Israel. When many of my comrades celebrated the presidential win of Trump I reminded them that "ZOG will still pull the strings" if the US stays a capitalistic bitch to Israeli and we will not have a chance from breaking away from the Kike-State.

The beginning of the twenty-first century in Europe can be summed up in repeated attacks, apathy and general resignation of so-called "native" populations (not to mention those who are just asking to be erased), mass complicity and duplicity from the major media, the growth of freedom-killing laws, and so on. Is what is happening now in Europe a source of concern for you? What is your opinion on it? How do you see the situation from your side, compared to what is happening in the US?

Things are getting interesting in Europe to say the least. We have much to learn as mentioned before from European Nationalists on how to handle Antifa. Europe tends to be a decade or so ahead of the US, so watching what unfolds does give an idea of what to expect and how to react. It's hard to say what will happen in the US however these repetitive attacks and false flags from the left have generated more allies. They are helping create their own demise.

In France, the few people daring to seriously fight this new world order or challenge the official versions of history are sentenced to jail. Is the situation similar in the US, or does your First Amendment still protect you relatively well?

Currently, the First Amendments still protects us, but I would not be surprised if this is not the case for the future. Americans hold the first and second amendments above all others, so it will not be an easy task for the "Progressives" to take them away.

The NSBM scene is enjoying now an unprecedented popularity, reaching a much larger audience than before (see the Asgardsrei festival success for instance). Is this a good thing for you? With your projects, are you completely in accordance with this movement?

I believe the growing popularity of the NSBM scene is a double-edge sword.... It is great to have more bands and more activism however this will always attract imitators and those who are sheep in wolves clothing. Fence-walkers is a term I like to call them. I'm for any Nationalist movement that is truly organized and has merits in their cause.

What role do you think music can play in propaganda? Mass media often use entertainment for ideological purposes, propagating ideas that serve their worldview. Can Black Metal music, at its level, hope to influence its audience in the same way, or is it just preaching to the choir?

Black Metal is already being used to influence an audience. We can see this by the upsurge of Liberal bands that have infiltrated the Black Metal scene. They have successfully brought tolerance to a genre that was intolerant and

exclusive since it's very existence. Fortunately, as Militant Zone has proven with the Asgardsrei festival, the NSBM scene has also made strides in influencing those wishing to be more involved. Music is vital to any movement as will be used as a tool.

By the way, are you closely or indirectly linked to an organization carrying out concrete political actions? Should we regret, as did Athalwolf from Wollnacht in #2 of this fanzine, the lack of real-world involvement of the majority of "committed" musicians and their audience? I was part of an organization called the O.N.S.P. (Organización Nacional Socialista Pagana) which is an NS Organization that still exists today in Mexico. I had quit the Organization in 2014 due to being unsatisfied with the activism and outreach. I wish to say no more on the matter however I will say that there exists a lack of political action overall that should be more evident.

We can read on the album *Teocalli of the Sacred War* that you dedicate the title "Vermin King" to Volahn and Black Twilight Circle. Where does this animosity come from? What criticism do you have towards them?

I was a member of The Black Twilight Circle up until early 2016 in the project *Blue Hummingbird on The Left* as a second live guitarist. I was told that the band was a Nationalist project which was why I originally agreed to join. I did notice that while Volahn (who is the founder and leader of the circle) did have strong Mesoamerican native themes in his music and for the circle, I could not deny that white European individuals were used as live and recording session members. I was adamant in saying that BTC was hypocritical for utilizing white members of no Mesoamerican heritage when the circle and music presented by BTC/Volahn stood for brown native pride exclusively. They deemed me as a racist and traitor for this and essentially started spreading rumors. Specifically, Volahn stated I'd stolen riffs which he has yet to prove as these accusations was during the *Blood of Kings* writing period. Also, the fact that I was part of ODIO BRONCE did not sit well with them either. When I originally met Volahn he knew of my ONSP affiliation and the very first initial statement made towards me from him was "I'm not cool with that nazi shit." However, I remember countless times of him playing *Sledgehammer*, Blazebirth Hall, and other NS affiliated records at his residence. My hostility began due to their immaturity and constant disrespect once I left BTC. Rather than part-take in social media badmouthing, I decided to create a track to expose them for their race traitor and liberal agenda. They are unworthy to represent Nican Tlaca/Brown Pride and they are unworthy to represent the symbol of the sun....The Aztec Swastika

Your first album is still not available in CD, and your releases are generally secretive. Do you limit the distribution of your music purpose? You had the chance to release your second album on Darker Than Black Records, how did this happen? Did you notice a greater visibility after it?

A label by the name of "Christfucker Records" from Mexico did a small press CD format of *Blood of Kings* and *Ancestral Might*. It was not widely advertised or announced. I do limit my music on purpose to avoid attracting collectors and outsiders. With my latest album being released by Darker Than Black, that opportunity presented itself from my *Toter Winter* past. The label TW was involved with Thor's Hammer Productions which initially got me in touch with Darker Than Black for a split with *Vöedtemhthæctatt* titled *Without Veils of Righteousness*.

Since this collaboration I maintained contact with DTB and presented them with demo tracks of *Teocalli*. They enjoyed what they heard and confirmed they did have interest in releasing it. I did notice after the announcement of working with DTB for the full-length more attention and visibility towards *Maquahuitl* was evident. Most of the responses were congratulatory and statements made it clear that I deserved working with DTB.

In this regard, how important is the visibility of a band to you? One might think that you do not care about this at all, but you still have a Facebook page and agree to answer to interviews (!). So, what is the good balance for you?

I did not start *Maquahuitl* to becoming famous or popular, so in that aspect visibility is not my primary concern. My sole reasoning in creating *Maquahuitl* was to promote Nationalism and Heathen Pride to those of my own racial background. Facebook is my only means of communicating on social media. This online presence is primarily for networking with labels and keeping up-to-date with upcoming releases.

You have played a lot of concerts with Maquahuitl, and with your other projects too. Is playing live a crucial step for you? Are your compositions designed for live shows, or not necessarily?

Every live performance of *Maquahuitl* or any other project that I'm involved with has always been done in small increments. Trying to perform no more than 5-6 events annually. Most of these events are run by myself in correspondence with Mesoamerican heathen holidays/festivals. One example is an annual Ceremonial performance event called PANQUETZALIZTLI, which is Nahuatl, the Aztec/Mexica language, for LIFTING OF THE BANNER. This event is in honor of the Wargod of the sun, Huitzilopochtli, and showcases live performances of projects from ODIO BRONCE as well as a few additions that wish to join us for the ceremonial musical performances. Ancestral Ceremonial Aztec/ Mayan Incense known as Copal is burned, Human Hair as well, and other herbs to create an ambiance during these live performances. I organize these events for many reasons. One of which is outreach and to help spread our propaganda in the hope in inspiring others to get into their ancestral identity. Secondly, as musicians we wish to stay sharp and ready. We take our craft very seriously and wish to give a stellar performance no matter the numbers in attendance. We perform live for ourselves and for our devotion to the old gods.

We are close to the end, what are your medium / short term objectives in the future?

My primary objective is to complete the new full-length that will be revealed later. Afterwards I have plans to play a few dates in the US and I would hope to perform in Europe in the future for an exclusive show. Hot Shower, preferably!

Thank you for your answers! Any final words?

Thank you for the opportunity for an in-depth interview. I'd like to thank the worldwide Pagan Nationalist Heathens and NS supporters who have taken notice of the progression of *Maquahuitl*. May the old ways flourish and rebuke the degeneracy that is tarnishing our respective homelands. *Maquahuitl* Hails you and your unwavering pride.

MAY, 2018



WISHING TO BE APART FROM ANY MUSICAL SCENE, BE IT NATIONAL OR RADICAL, SEEKING ONES OWN PATH RATHER THAN REPEATING OR COPYING ONES ELDERS, THIS IS THE CREDO OF ARKTOGÅA. IN ADDITION TO PLAYING HIGH QUALITY BLACK METAL, THE BAND HAS CLEAR IDEAS ON MANY TOPICS AND MAKES THESE KNOWN. DESPITE A CERTAIN BREVITY AT THE BEGINNING OF THE INTERVIEW, THEY SEEM MORE COMFORTABLE AS SOON AS THE 'GOOD' SUBJECTS ARE LAID ON THE TABLE, TO OUR GREAT PLEASURE.

Hails! Arktogåa is a newcomer in the (NS)BM scene, can you introduce the band to our readers? What were the motivations behind forming this project?

The band was formed in 2013 and is led by Arkto Sigel – vox and Herold von Thule – axes, later Jarl Vargr joined as a session player on bass. Making music that we like was and is our main intent. Ideology is the founding substance of Arktogåa, and it is essential to our context.

Since the release of your demo, the seriousness of your approach cannot be doubted, either in terms of style or content. It gives you a sufficient credibility, unlike many other political BM bands. Is this “professionalism” important to you?

We try to be as accurate as possible so that the work is of quality.

With such maturity, it's hard to think that's your first project. Did you have a musical background before Arktogåa, whether in the BM scene or elsewhere? Was Arktogåa born from the ashes of another project?

Negative, Arktogåa is not born from any other project nor have its members been part of others bands.

Arktogåa is of course known as the birthplace of the Aryans, but it is also the name of an Evil EP, the Brazilian band. Is this pure coincidence? Why did you choose this name? What does this place symbolize for you on a personal level?

The name was not randomly chosen, we believe that the name is well suited to our concept. This “extreme northern land” that transcends any precise location. Real or imaginary – the existence of a very ancient Nordic/Hyperborean civilization that has moved from this remote land to conquer the rest of the world – it is a point of interest for us and a source of inspiration.

Strangely enough, *Æra Yersinia Pestis Spiritus* seems to have resisted modernity because we cannot found

it for free on the Internet (!), as it is the case for most releases today. Have you been particularly vigilant about this or is it just a coincidence? What do you think of this new way of hearing music, this growing part of the digital media in relation to physical formats?

As much as you can be vigilant and diligent, unfortunately we have no control of what can happen on the net. We are firmly opposed to the free diffusion of music on the net especially when it comes to UG music. People who upload tons of music (which is not theirs!) without asking the consent of the bands, they make use of a right that they should NOT have. With one click (in the blink of an eye) you download entire albums – of bands – which maybe took years to compose and self-produce. He who says he supports a certain type of music, should just buy it. Without waiting for someone to upload it online to then be freely downloaded. We think the physical format will resist the digital media market for quite some time. Folks who continue to purchase their favorite music albums will always be there!

We can feel multiple influences within your music, be it RAC, Black Metal with an epic feeling (i.e. Bathory style), sometimes darker like Graveland or other Polish references. First, do you agree with this interpretation? Second, what are your main influences, if you have ones?

Being purely subjective sensations, we do not enter into discussions of what the listener can grasp in our music, or if some influences are more evident than others. Bands we usually listen to are definitely are a source of inspiration for us, but no reference is particularly clear or explicit.

How do you write your music? Do you work by instinct or do you try to sound and reproduce structures in order to pay tribute to your influences? Rather on instinct, we would say. We always like to create something new without repeating ourselves

endlessly; without necessarily having to imitate or pay homage to someone.

"Unter dem Hakenkreuz" and the thunderous final "We Hail the Return" are in line with the grandiloquent Industrial music initiated by bands like In Slaughter Natives. Why did you choose to finish the album in that way? Are you familiar with the Industrial / Ambient past or present scene and if so, which projects do you favor?

"Unter dem Hakenkreuz" is one of the most complex and innovative tracks of the album, because it incorporates atmospheres and arrangements typical of neofolk, but re-read in BM key. While "We Hail His Return" was born from our initial idea, subsequently reworked and perfected by the sound engineer of that time. In "We Hail His Return" we wanted to give a solemn, majestic but also apocalyptic touch, guided by a dark neo-classical militaristic atmosphere. There are also samples (containing historical political speeches) that alternate within the piece, and instead of being distant and inaudible they are placed in the foreground.

Despite having in the past followed some industrial/ambient projects, mainly from the CMI (Cold Meat Industry), both pieces were not pre-determined nor established at the start but were born in the course of a natural process – which led to the creation of *AYPS*.

The duration of the album is unusual in the genre. Apart from the two titles taken from the demo, were all the songs conceived during the writing of the album? Or on the contrary, did you set some songs aside for future releases?

Affirmative, all the tracks were devised and composed for *AYPS*. Other tracks were created specifically for the Demo that had been recorded while we were working on the album. We started composing material for *AYPS* from 2014 and only in autumn 2016 did we get the final master. We took the necessary time to craft the record that we had in mind and let's say we have hit the target.

"Ablaze Fyrfos Awake", deals with the conquest of the IVth Reich, unleashed by flames our current world. Given the current political situation around us, do you believe that such a "radical change" is still possible or is it just a wishful thinking?

Nothing is impossible especially when we talk about "will"; an "awakening" of superior forces – who believed themselves extinct – can be set in motion, provoking a change. The production of this mutation is never acausal but it's a reaction, which has evolved over the course of times, to a stagnant situation. Despite the dark age of the "Kali Yuga" falling across Europe, it will either be able to prevail over these gloomy times, or the decay that is taking place will have no end.

Then, what do you think of the Third Reich? Do you feel nostalgic about it? What do you think of Adolf Hitler's character and the considerable lies and myths that surround him?

The III Reich, more than any other political force, has embodied at best the fight against: Marxism, Judaism and Capitalism. A formidable ideology based on a revolutionary policy of the "National-Social-Radical" type, such as National-Socialism, had been able to

"WE DISTANCE OURSELVES FROM ANY SCENE THAT WOULD CONVERT THE RADICAL BM INTO A MAINSTREAM FARCE."

ARKTOGÅA

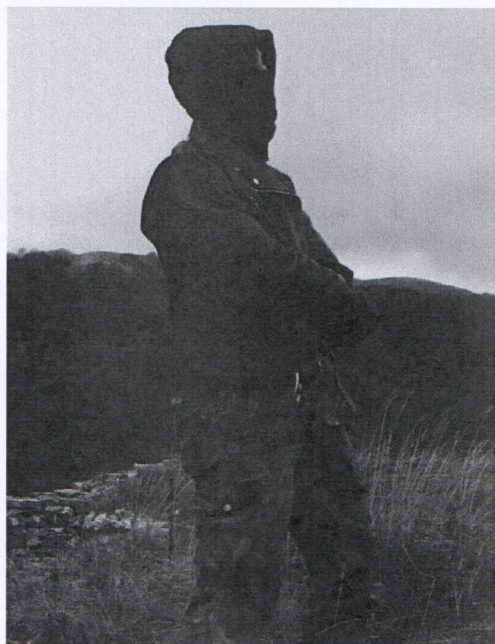


restore new blood and momentum to a Germany mutilated by the Treaty of Versailles. They were years of Struggle and Victory, the decrepit bones of the old European bourgeois world were shattered under the tracks of the Wehrmacht's tanks, whose overwhelming power appeared premonitory of new exciting epochal scenarios. The army of the Führer, who marched against the capitalist democracies and against communism, represented the young force animated by the revolutionary ideals of the Third Reich.

Beyond all the work of misleading anti-Nazi and anti-fascist propaganda carried out by the victors – against the "Antichrist" Hitler and his "infernal" allies – despite the demonization and condemnation to *damnatio memoriae*, in our view the true personality of Adolf Hitler should be returned to History, freeing it from the dogma of prejudice and reconnecting it to the dual function of an ingenious statesman and coherent revolutionary Leader who knew how to embody both facets until 1945.

Judging by your artwork and themes, we assume that the Ahnenerbe or the Thule-Gesellschaft are topics of interest for you. How much do they inspire you? Is myth enough for you, or do you try to distinguish the fantasies within these themes?

It is undeniable that the theories of figures such as Guido von List, Jorg Lanz von Liebenfels, Rudolf von Sebottendorf and Alfred Rosenberg were relevant with



the purpose of deepening, according to their visions, the myth of Thule. Thus also the archaeologists of Himmler's Ahnenerbe, based on both historical-scientific and purely ideological facts, sought to trace the origin of a primitive Nordic homeland.

To extrapolate what is reality or fiction is not our task. We are interested in the subject in its entirety and complexity.

Generally speaking, what is your vision of European history as a whole, and especially its current situation? Some talk about suicide (Douglas Murray), others prefer to talk about alteration (Christopher Caldwell), and still others predict an unprecedented African migratory pressure at the end of the century (Stephen Smith). Quite a promising future, isn't it? What are your opinions on this question?

Within the Jewropean Union the nations that are less opulent are the ones that have been worse off in the last 9 years. The Jewropean Parliament and ECB mainly agree only with the economically strongest nations to decide the present and future plans – the “other” Community countries count for zero. If these “other” EU countries have problems nobody cares; there isn't any kind of solidarity between EU member countries, every nation thinks only of its own business. If the problem were financial, the aid could come in the form of usury. A Europe at double speed – one that is powerful to the nth degree – the other that is stopped at the stake.

They tried to unite Europe by means of a currency; you can't say this plan didn't fail. It merely suffices to see the issue of immigration, according to some European politicians: Italy and Greece should welcome and take charge of all the migrants arriving by sea because according to these assholes they are the countries closest

to North Africa. So only the European countries on the Mediterranean should be invaded because they are guilty of having a coastline [...]

Most NGO ships operating in the Mediterranean do not belong to European countries bordering the Mediterranean but are from the rest of Europe. Against the invasion, Italy is left alone by the rest of Europe, because the EU wants & supports this immigration at any cost. Despite this we might repel more and more NGO vessels and boats by closing the ports. In doing so, maybe one day we will return to be sovereign lords of our land, without anyone else telling us what to do. The European (DIS)union would fall apart only if there was a willing community of all countries (or even just a part of them) wishing to emerge out from this false union. Yesterday was BrExit, now EurExit could be next!

Do you still have hope for this European civilization that gives the impression of having voluntarily signed its death-warrant? The inaction (even the submission!) of Europeans against their enemy seems to be its weakest point. As one says, the enemy is only as strong as our own weaknesses, so, with a cynical view, maybe these European people don't deserve to be saved?

A criminal alliance formed by an international oligarchic caste – comprising of leftists, capitalists and ultra-Zionists – has for years been deliberately financing, speculating and promoting a heinous plan of forced immigration from North African countries to Europe, with the consequent aim of making indigenous Europeans disappear through an unprecedented mass invasion.

The overwhelming majority of today's politicians support this delirious anti-European suicide plan and are pro-mass immigration. Even the media play a decisive role in this raving ideological/cultural decline of European generations; fomenting a distorted hate policy against the “European Traditionalism”, using brainwashing as a technique of dissuasion from the truth. The Church also approves and supports all that can be useful for its finances, including the “Immigration Business”.

Several other groups that join the “for-profit” invasion include several criminal organizations operating in the Mediterranean basin. In addition to these, there are pseudo-humanitarian organizations and NGOs managed by financial speculators like Soros. To this is added the “Reception Business”, also managed in total lawlessness. Moreover, the various trade union representatives, Masons, antifascists, anarchists, liberals, communists, socialists and democrats complete the circle of those who see in the “trafficking of human beings” a business to exploit to their advantage – camouflaging their real intents with insane anti-racist hypocrisies, anti-historical falsehoods and aberrant egalitarian demagogues.

Despite *Mala Tempora Currunt*, current serious political movements that oppose the status quo are present and operational, but the so-called major powers are trying by all means possible to gag and hinder the “truth” in favor of the degenerate zeitgeist.

All the peoples of Europe should become aware of themselves and awaken from this nightmare in order to be able to oppose them with all their own strength, only in this way they will be able to save themselves, and with them, Europe.

In the previous issue of the fanzine, Athalwolf from Wolfnacht regretted the lack of real action undertaken by 99% of the scene, their being away from the battlefield and ultimately as passive as their opponents. What do you think of this? Are you personally involved in any organization?

To affirm that the enemies of this musical genre are passive we do not believe is completely accurate. It seems that the BM audience has realized the "antifa" problem since a few shows of some "mainstream" bands have been cancelled. After these cancellations more follow, to more underground bands that, according to the hysteria of these "subhumans", could have had (as for the most blazoned bands) "vague" affiliations with Nazism or with the NSBM; however, most of these "accusations" have proven unfounded.

This type of action, deriving from blind and political hatred, to boycott/banish in general BM – branded as right-wing music – have indeed manifested themselves; with provocations and intimidations, with threats to bands, labels and managers of live music venues up to aggressions against people, damage and destruction of private properties.

Furthermore, through the internet these "talibans" continue to discredit anyone who does not align themselves to their "alienation". Also, by means of defamation, they publish with impunity confidential material on the net, such as photos, names, surname and addresses; with the only aim being to damage as much as possible all those who do not want to conform to the current zeitgeist.

Although in Europe the wind of inquisition is blowing, we believe that in the Black Metal milieu the only active force against political-correct and the modern world is that operating in the NS Black Metal faction.

NS Black Metal operates not only as a musical subgenre but as something that goes beyond the music itself, that is "able to transcend" and is a MOTION/MOVEMENT, always supporting & promoting a radical and elitist ideological current since its inception, thereby detached from non-ideological and non-political BM, and thereby from the mainstream & commercial.

We believe that militants coming from this "faction" have always and will always exist. Regarding concrete political activism, there may be different motivations and situations: there are those who militate in the official circuits of political movements – others who are active in political parties and still others who operate in a more independent and underground way, trying to be more loyal to their own ideas.

In terms of Italian NSBM, it's difficult not to mention Via Dolorosa, Frangar, or Spite Extreme Wing. What do you think of them and what is your opinion of your own scene? Apart from Todesstrafe recently, it becomes difficult to find inspired releases, how would you explain this?

We don't care about any scene, Arktogäa follow their own path away from any scene.

On a larger scale, the NSBM scene seems to growing rapidly! The success of some festivals like the Asgardsrei in Ukraine or the Hot Shower in Italy are two good examples, not to mention the big sales of the last Goatmoon album. We can compare

this phenomenon to what happened to BM itself, originally feared but then becoming normalized in the Metal landscape. So, what is your opinion on it?

At present the Radical Black Metal, although with its innate unpopularity, seems to be experiencing a discreet moment in terms of visibility. Despite this we as band distance ourselves from any scene that would convert the Radical BM into a mainstream farce.

While some are certainly exploiting the current visibility of NSBM for purely self-congratulatory and hipster purposes, others instead see it only as a cash cow and try to make this subgenre as "accessible" as possible to everyone; and it seems that at their "NSBM fair" all races are invited (as long as they pay).

It should not be forgotten that NS Black Metal is integral part of White Power music as well as R.A.C. and Hatecore; so it is implied that being motivated by a radical ideology should not incorporate into its milieu external "alien" elements which are foreign to its essence.

By the way, what is your musical background? How did you come to Black Metal? Do you have time to listen to the latest releases, and if so, what are your latest surprises?

We both started listening to Black Metal in the second half of the '90s, but our musical background is broader because we have always listened to different genres. In general we are much more connected to the Old School than to the recent releases.

As far as BM is concerned, we have already seen a noticeable drop in musical quality a decade ago, but some new releases still manage to grab our attention, albeit in fewer and fewer numbers. To prove this, we are not the first to say that the bands that have written the history of the genre were those who had a greater lack of ideas, in some cases they were even embarrassing, while in counter-response many of the new groups restrict themselves to imitating in a flat and obvious way what has already been done by others.

In other words, the real strength of BM has always been that of knowing how to dare and go beyond, both musically and ideologically, while now we are just a few trying to create something unique and personal – we don't giving a shit about fashions and market rules.

We are close to the end, we know that you are already working on your next album, when can we expect it?

Any other projects?

We don't know yet when the new full-length will come out, at the moment we are completing the mixing. The overall sound of the new album will be in some respects different from AYPs, definitely something more direct and feral, while remaining faithful to what was proposed in the past. As far as we are concerned it will be a step further forward.

In autumn the Official T-shirt "Blood for Wotan" will be released in limited version through WOTAN FRONT. For any info and contact check out arktogaaahorde.bandcamp.com

Thank you for your answers! Any final words?

Godan met izändarn!

SEPTEMBER, 2018

